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TO AWARD A SPECIAL CONGRESSIONAL GOLD MEDAL TO AARON COPLAND

HEARING

BEFORE THE

SUBCOMMITTEE ON CONSUMER AFFAIRS AND COINAGE

OF THE

COMMITTEE ON BANKING, FINANCE AND URBAN AFFAIRS HOUSE OF REPRESENTATIVES

NINETY-NINTH CONGRESS

SECOND SESSION

ON

H.R. 3041

A BILL TO PROVIDE FOR THE AWARDING OF A SPECIAL CONGRESSIONAL GOLD MEDAL TO AARON COPLAND

AUGUST 6, 1986

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TO AWARD A SPECIAL CONGRESSIONAL GOLD MEDAL TO AARON COPLAND

WEDNESDAY, AUGUST 6, 1986

HOUSE OF REPRESENTATIVES,
COMMITTEE ON BANKING, FINANCE AND URBAN AFFAIRS,
SUBCOMMITTEE ON CONSUMER AFFAIRS AND COINAGE,
Washington, DC.

The subcommittee met, at 10 a.m., in room 2362 of the Rayburn House Office Building, Hon. Frank Annunzio (chairman of the subcommittee) presiding.

Present: Chairman Annunzio; Representatives Barnard, Hiler, Roth, and Kolbe.

Chairman ANNUNZIO. The meeting of the subcommittee will come to order.

This morning the subcommittee meets to hear testimony on H.R. 3041, authorizing the presentation of a special congressional gold medal to the distinguished and exceptionally gifted composer, Aaron Copland.

H.R. 3041 is cosponsored by 219 Members of the House, fulfilling the subcommittee requirement that a gold medal bill must be cosponsored by a majority of the House before the subcommittee will consider it.

Mr. Copland is one of America's finest and most versatile composers. He has composed music for theater, film, orchestra, chorus and chamber music.

Mr. Copland has produced music that is uniquely American. His ballet, "Appalachian Spring," was based on an American theme and popularized ballet. His symphony, "Fanfare for the Common Man," is a tribute to average Americans during the Second World War and is still tremendously popular.

Aaron Copland's talents and achievements have not gone unnoticed by others. When he was 25, he was awarded a Guggenheim fellowship. He won a Pulitzer Prize and New York Music Critics Circle Award for "Appalachian Spring" in 1945. He won an Oscar for his score for the film "The Heiress" in 1950. He was given a gold medal for music from the American Academy of Arts and Letters in 1956, and a Presidential Medal of Freedom in 1964. Last year he was awarded the National Medal of Arts by the President.

H.R. 3041 joins the praise of Aaron Copland's enrichment of American culture through his music.

[The text of H.R. 3041 follows:]

I

99TH CONGRESS
1ST SESSION

H. R. 3041

To provide for the awarding of a special congressional gold medal to Aaron Copland.

IN THE HOUSE OF REPRESENTATIVES

JULY 18, 1985

Mr. FAZIO introduced the following bill; which was referred to the Committee on Banking, Finance and Urban Affairs

---

A BILL

To provide for the awarding of a special congressional gold medal to Aaron Copland.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. FINDINGS AND STATEMENT OF POLICY.

(a) FINDINGS.—The Congress finds that—

(1) Aaron Copland contributed to American music as a composer, a pianist, a lecturer, an author, and an organizer of various musical societies;

(2) Aaron Copland composed patriotic musical works, such as "Lincoln Portrait", which was com-

posed during World War II as a patriotic tribute to the United States and distributed worldwide;

(3) Aaron Copland enjoyed great popularity and critical acclaim as evidenced by his receiving many awards, including a Guggenheim Fellowship, a Pulitzer Prize, an Academy Award, and the Presidential Medal of Freedom; and

(4) Aaron Copland is referred to as the "dean" of American musical composition as the result of his contributions to American music.

(b) STATEMENT OF POLICY.—The incomparable contributions of Aaron Copland to American musical composition should be recognized by awarding him a special congressional gold medal.

SEC. 2. AUTHORIZATION TO PRESENT GOLD MEDAL.

The President is authorized to present on behalf of the Congress 1 gold medal of appropriate design to Aaron Copland.

SEC. 3. PRODUCTION OF GOLD MEDALS AND PRODUCTION AND SALE OF BRONZE MEDALS.

(a) PRODUCTION OF GOLD MEDAL.—The Secretary of the Treasury shall coin 1 gold medal and shall deliver the medal to the President for presentation under section 2. The gold medal shall contain suitable emblems, devices, and inscriptions to be determined by the Secretary.

(b) PRODUCTION AND SALE OF BRONZE DUPLICATE MEDALS.—The Secretary of the Treasury shall coin and sell bronze medals which are duplicates of the gold medal coined pursuant to subsection (a) under such regulations as the Secretary may prescribe, at a price sufficient to cover the cost of the gold medal and such duplicates, including the cost of labor, materials, dies, use of machinery, and overhead.

SEC. 4. AUTHORIZATION OF APPROPRIATIONS.

There are authorized to be appropriated for any fiscal year beginning on or after October 1, 1986, such funds as may be necessary to carry out the purposes of this Act.

SEC. 5. EFFECT ON OTHER LAW.

The medals provided for in this Act are national medals for the purpose of section 5111 of title 31, United States Code, and are coins for the purpose of sections 331 and 485 of title 18, United States Code.

○

Chairman ANNUNZIO. This morning it is a genuine pleasure for me to welcome before the subcommittee a distinguished Member of Congress and a good friend, the Honorable Vic Fazio of the Fourth Congressional District of California. As chairman of the House Administration Committee, it has been my pleasure to work closely with Chairman Fazio, who chairs the Appropriation Subcommittee on the Legislative Branch. Last week, he did an admirable job in managing the legislative appropriations bill on the floor. His actions gave the House much needed flexibility in complying with the Gramm-Rudman Act. He has done excellent work in a difficult task of making sure the necessary funds are appropriated for the House, the General Accounting Office and other congressional support circles, while staying within the limitations set by the Gramm-Rudman Act.

I want to welcome Chairman Fazio to the subcommittee. Before you proceed, Mr. Fazio, I would like to ask our ranking minority Member if he has any remarks or statement that he would like to read? Mr. Hiler.

Mr. HILER. Thank you, Mr. Chairman. Mr. Chairman, I am just simply overwhelmed by being in new surroundings here, and I think it has taken my words away, so I will just listen to the distinguished chairman.

Chairman ANNUNZIO. I appreciate it, and as usual, I hope in the new surroundings that you continue the cooperation that you have given me in the past. [Laughter.]

Mr. Fazio.

STATEMENT OF HON. VIC FAZIO, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF CALIFORNIA

Mr. FAZIO. Thank you, Mr. Chairman. I sincerely appreciate the opportunity to come before this subcommittee. Mr. Hiler, I appreciate your participation. We have obviously, in recent months, had some controversy surrounding the issuance of gold medals. However, I believe the subcommittee can take great pride in unanimity in dealing today with my proposal, which I believe has very broad support within the American cultural community. Nonetheless, I understand the subcommittee will be dealing with criteria regarding the gold medals at the conclusion of this hearing which will guide you and Congress in the future.

I would hope that Aaron Copland, the individual which I hope we can honor, fits to the *n*th degree the kind of criteria which will be written into that law.

I really am here today representing, I think, the broadest possible interests of the American people in honoring our cultural heroes. I am not going to read my full statement. I would like to place it in the record if I could.

Chairman ANNUNZIO. Without objection, the entire statement of Mr. Fazio will be placed in the record, and you may proceed in your own manner and take as much time as you like.

[The prepared statement of Congressman Fazio may be found in the appendix.]

Mr. FAZIO. Thank you, Mr. Chairman. I have telegrams that I would like to submit for the record, certainly, one by Leonard

Bernstein, another by Minna Laderman Daniel, the editor of Modern Music magazine and a letter by the chief executive officer of Boosey & Hawkes, music publishers of New York.

Chairman ANNUNZIO. Without objections, all of the material will be made part of the record.

[The material referred to may be found in the appendix.]

Mr. FAZIO. I don't have to tell this subcommittee that the congressional gold medal is the highest expression of national appreciation for distinguished achievements which Congress can bestow. Only four composers have received the medal—George M. Cohan, 1936; Irving Berlin in 1954. I think we all remember that last year medals were awarded on behalf of George and Ira Gershwin. This year we have presented a gold medal on behalf of singer-songwriter Harry Chapin. But that, I think, was also addressing his interest in the issue of world hunger.

Aaron Copland is most deserving of this great honor. He has fought to establish a truly indigenous American music. Copland has been referred to as the "dean of American music" and "the most distinguished American composer of his generation and certainly the most popular." Aaron Copland's compositions have also been used on occasions honoring America.

For example, some of his work was included in the recent Independence Day celebration concert on the Capitol steps.

Aaron Copland is recognized as a distinguished and exceptionally gifted lecturer, author, pianist, conductor and organizer of musical societies. His unique style emerged after he became dissatisfied with relations between the music-loving public and the composer and, thus, he began composing music with mass appeal. In redefining his music, Copland relied on and sought inspiration from American folk sources—cowboy songs, New England hymns, Shaker melodies—in order to achieve a homespun musical idiom that would give his music wider appeal.

The combination of folk melodies and French-inspired orchestration resulted in a truly American sound.

A number of Copland's most notable works emerged from this new style. "Appalachian Spring," a ballet which earned Copland the Pulitzer Prize for music in 1944 and the New York Music Critics Circle Award as the outstanding theatrical composition of 1944–45, has been attributed for bringing ballet into the mainstream of American culture.

Other popular works for the ballet include "Billy the Kid" and "Rodeo," pieces which embody typically American subjects. "Fanfare for the Common Man" continues to be popular more than 40 years after it was written as a tribute to the common men doing much for the war effort during World War II.

Copland has also composed scores for theatrical films which have reached millions of Americans, including the scores for "Of Mice and Men," "Our Time" and "The Heiress." His score for "The Heiress" earned Copland an Academy Award in 1949.

Copland has also composed patriotic pieces, including the popular "Lincoln Portrait," written as a patriotic tribute during World War II. It utilizes narration with text arranged by the composer from speeches and letters of Abraham Lincoln and has been translated and distributed worldwide.

I brought with me today a brief videotape entitled "Copland Conducts Copland," which contains two selections, one from "Rodeo" and the other "Fanfare for the Common Man."

While a full orchestra would do Mr. Copland's works the greatest justice, it obviously is infeasible; however, I think this tape will substantiate what has been said about Mr. Copland, and I hope that we can see it at the conclusion of the testimony.

In addition to amassing great popular support for his musical compositions, Copland has taught musical composition and has directed programs at Tanglewood in the Berkshires of Massachusetts. He has served as a mentor for a number of younger composers, including Leonard Bernstein. His works have also enjoyed support outside the United States and have been performed by major orchestras in Latin America and Europe. His compositions have represented the United States at many international festivals.

In addition to the honors mentioned above, Copland has also received a gold medal for music from the American Academy of Arts and Letters, the Presidential Medal of Freedom, the first Guggenheim fellowship awarded to a composer, and the National Medal of Arts, which is awarded by the President and presented to eminent American artists and art patrons. He received this award last month.

Although Aaron Copland has received both critical and popular acclaim for his compositions and musical endeavors, he has not received the congressional gold medal. It is the one great honor which, should he receive it, would be the pinnacle of a long and glorious career in furthering American musical composition.

As you have indicated, Mr. Chairman, well over half of our colleagues in the House have endorsed this legislation. As the subcommittee well knows, the appropriation required is reimbursed by the sale of reproductions of the gold medal.

In light of all of Mr. Copland's accomplishments and his enormous contribution to American music, I would hope the subcommittee would see the tremendous benefit to the entire cultural community and, indeed, America, in general, in providing this one ultimate honor to Aaron Copland, a man who has earned all of the other honors that we can possibly bestow on a musical hero.

Chairman ANNUNZIO. Mr. Fazio, we appreciate your appearing before the subcommittee, and I want to extend my deep appreciation for your very excellent and outstanding statement on behalf of Mr. Copland.

Mr. Barnard, do you have any questions?

Mr. BARNARD. Mr. Chairman, I have no questions. I just wanted to say how much I appreciate Mr. Fazio being with us today and this excellent testimony he has brought on to a very, very deserving American, who certainly deserves the gold medal, and it is very fitting, and I commend you, Mr. Chairman, on having this markup this morning to accomplish this, and I think it is very worthwhile.

Chairman ANNUNZIO. Thank you very much.

Mr. Hiler, any questions?

Mr. HILER. No questions, Mr. Chairman.

Chairman ANNUNZIO. Mr. Kolbe.

Mr. KOLBE. Mr. Chairman, thank you.

I would just concur with the comments made by the chairman and Mr. Barnard, that I certainly think this is a very fitting tribute. I have been a fan of Aaron Copland for many, many years and enjoyed his music. I am looking forward to listening to it.

Thank you, Mr. Chairman.

Chairman ANNUNZIO. Thank you very much Mr. Fazio.

Mr. FAZIO. Thank you, Mr. Chairman.

Chairman ANNUNZIO. Our next witness is the Honorable Francis Hodsoll, Chairman of the National Endowment for the Arts.

Will you take your place.

Mr. Hodsoll, I welcome you before this subcommittee this morning. Do you have a prepared statement?

Mr. HODSOLL. I do, Mr. Chairman.

Chairman ANNUNZIO. All right. And without objections, your entire statement will be made part of the record, and will you take about 5 minutes and sum it up?

STATEMENT OF HON. FRANCIS HODSOLL, CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS, CHAIRMAN, NATIONAL COUNCIL ON THE ARTS

Mr. HODSOLL. I surely will. Thank you, Mr. Chairman.

It is a great pleasure for me to testify this morning as Chairman of the National Endowment for the Arts in support of H.R. 3041, which proposes to award what we think is our greatest American composer, Aaron Copland, a congressional gold medal.

Much has been already mentioned today about the many honors that Mr. Copland has received, so I won't reiterate all of that. There is no question that he is probably one of our most honored artists in this country. For two generations, really, Aaron Copland has been at the center of American music. He began with the nurturing by a great teacher in Paris, Nadia Boulanger. He was also very much influenced by what was then the convention-breaking work of Stravinsky and Schoenberg and Prokofiev and Bartok.

His real recognition in this country began with the 1925 performances in New York and Boston of his "Symphony for Organ and Orchestra." It was also in 1925 that Copland began as many years of collaboration with Serge Koussevitzky, the great Russian conductor of the Boston Symphony.

Shortly thereafter, in his "Music for the Theater," "Concerto for Piano and Orchestra" and "Symphony Ode," he adapted the unique rhythms of American jazz to advanced concert forms in a way, really, that at that time had no precedent. As music critic and National Council and Arts member Sam Lipman has said, "These jazz works represented Copland's first attempt to write a music of what he has called conscious Americanism.

Later, in 1930, Copland's "The Piano Variations" evoked, again in Lipman's words, "steel girders and the skyscraper" and "the world of the young industrial giant."

In the later 1930's, Copland's "El Salon Mexico" and other works provided a formative influence on American lighter classical music—a "popular serious music" which would appear to a "conventional concert-going public." And it was these works that then led to the works that he collaborated with some of our greatest

choreographers like Martha Graham and Agnes de Mille, that have already been mentioned. And of course, it was also after this that he went on to do his brilliant works for film, many of which have also been mentioned.

The single work for which Copland, perhaps, is best known, is the "Lincoln Portrait," which like the other major patriotic work, "Fanfare for the Common Man," was completed in 1942. This 13-minute work blends Copland's music with the words of Lincoln. American classics, we think of these. They will certainly be remembered as some of the most noble in the American musical heritage.

Aaron Copland is not only a great composer, but again, as has been noted, he was also a distinguished and enormously influential teacher, critic, author and conductor. The same attention to the development of young talent, which he received from Nadia Boulanger in Paris long ago, was showered by Copland on more than a generation of aspiring American musicians. Leonard Bernstein has been mentioned, but Ned Rorem, David Diamond, Roy Harris, Lukas Foss and Jake Druckman are also a part of that. One thinks also of the Charles Eliot Norton Lectures at Harvard, later published as "Music and the Imagination." One thinks of his influential music appreciation text, "What to Listen for in Music," and his history of modern music, "The New Music."

Aaron Copland's leadership at Yaddo and the MacDowell Colony and Tanglewood was crucial to their flourishing, and at the Arts Endowment, in particular, we are especially in his debt, for in 1967, Copland became the chairman of the first panel of our Music Program.

How ironic—and appropriate—it is that this son of Lithuanian Jewish immigrants has been primarily responsible for giving definition to American music. In this, his achievement, we think, goes to the heart of the American experience. It has been rightly said that "What Babe Ruth did for baseball, Copland did for American music."

And again, as our music critic and council member, Sam Lipman puts it, Aaron Copland "will," and I quote, "be mentioned first in the annals of American music, and if only one person is to be mentioned, it's Copland * * *. Copland sounds like American music, and music that is felt to be American sounds like Copland."

Mr. Chairman, let me close by quoting the tribute expressed by Leonard Bernstein on the occasion of Copland's 70th birthday. Bernstein, so closely associated with Copland over years, said that Aaron Copland, and I quote:

> Has already taken his place in history as a composer of supreme quality, of sensibility and vigor; a pioneer, a craftsman, a lofty thinker, a man with great old-fashioned virtues of diligence, refinement, care and commitment; a man of moderation, youthfulness; homespun, sweet-tempered, giggly, modest, helpful, wise, Lincolnesque; the ideal blend of simplicity and sophistication; the Dean of American Music; the practical poet, the stern philosopher, the cheerful spartan.

And then, Leonard Bernstein concluded:

> Good God, what's there left to say?

Mr. Chairman, I commend this subcommittee for considering, with the cosponsors of H.R. 3041, awarding this medal to Aaron Copland.

Chairman ANNUNZIO. I thank you, Mr. Hodsoll for your excellent, excellent presentation. Good statement.

Mr. HODSOLL. Thank you.

Chairman ANNUNZIO. Mr. Hiler, any questions?

Mr. HILER. No questions, Mr. Chairman.

Chairman ANNUNZIO. Mr. Barnard?

Mr. BARNARD. No questions, Mr. Chairman.

Chairman ANNUNZIO. Mr. Roth?

Mr. ROTH. No questions, Mr. Chairman.

Chairman ANNUNZIO. Mr. Kolbe?

Mr. KOLBE. No questions, Mr. Chairman.

Chairman ANNUNZIO. There being no further questions, I thank you very much.

Mr. HODSOLL. Thank you, Mr. Chairman.

Chairman ANNUNZIO. We have one final witness. And if someone is accusing me of rushing this morning, I want to say they are absolutely right. We have a grouping of votes coming up on the floor, and we would like to conclude this hearing this morning.

Our next witness is the president of the American Society of Composers, Authors & Publishers, Mr. Morton Gould.

Mr. Gould, will you take your seat.

I welcome you before the subcommittee. We appreciate your making the trip to come to Washington to testify on behalf of the legislation before us. Your prepared statement will be made part of the record, and you can proceed in your own manner.

Mr. BARNARD. Mr. Chairman, as these witnesses come before the platform, I feel more like applauding than I do questioning. [Laughter.]

So I wanted to say, I am ready to applaud the appearance of Mr. Gould.

Chairman ANNUNZIO. Well, when you feel that way, don't try to inhibit or control your emotions. Just go ahead. [Laughter and applause.]

Mr. BARNARD. Well, we are glad to have you.

Mr. GOULD. Thank you. Thank you all.

Chairman ANNUNZIO. Mr. Gould, it is a pleasure to have you, and I want to do some applauding too. [Applause.]

STATEMENT OF MORTON GOULD, CONDUCTOR, COMPOSER, AND PRESIDENT, AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

Mr. GOULD. Thank you, Mr. Chairman. I thank all of your subcommittee for this privilege. I know we are pressed for time. I will be as brief as possible. I do have a statement. I would like to make a few nonstatement comments, because as a conductor, as well as a composer, but as a conductor, particularly, I have a feeling that I have spent the last number of years celebrating Aaron Copland. I celebrated his 60th, 65th, 70th, 75th, all with a great deal of pleasure, and I think, grateful for what this man has given us and for me, as a composer, what he has meant to me, as an influence, what he has meant to me as a performer and as a conductor.

Mr. Chairman, it might interest you to know that I have conducted and recorded with the Chicago Symphony, some of Mr. Co-

pland's work. And just last Friday, I conducted the Philadelphia Orchestra in an all-Copland program to a large audience, which is really something to see, this many people come out to hear a program by one composer. That is quite a distinction to achieve.

I would just like to make another comment that every now and then for some reason or other, people have confused me with Copland, which is normal, I think. You think that one artist is another. I remember one person coming up to me and saying, "I have enjoyed your music over all these years." And I would say, "Well, thank you." "And I enjoy so much what you have done for our music." And so I said, "Thank you very much." And then they say, "May we have your autograph, Mr. Copland?" [Laughter.]

When I was younger, I would say, I am not Mr. Copland. Now I found when I get older, this only embarrasses them. So I sign his name. [Loud laughter.]

Now I would just like to read, briefly, some of my statement, because—much of it has been said before, but one of the important names in my growing-up years was Aaron Copland. At that time he was already a kind of father figure. He was not only active as a composer, but as we have heard before, involved with his younger colleagues as a teacher and as a mover in the musical scene of that time.

He has never stopped being involved. In the early days, he represented the avant garde. He established musical bridgeheads that have obviously stood the test of time and opened creative paths for others to travel.

If I may just tell you another, I think, interesting story that some of you might know.

In the 1920's, when Aaron Copland was just starting and writing sort of—at that time, a wild kind of music—Walter Damrosch, the distinguished dean of American conductors at that time, tried out one of Aaron's first pieces, and at the end of the first reading, he made the famous remark, he turned to the orchestra and said, "If a man of 22 or 23 can write this kind of music, at this age, in a few years, he will be capable of murder."

Well, it turned out to be not quite so, but Aaron turned out to be capable of some of the masterpieces of our time, of our American music.

Back to my statement. He instigated and stimulated, not only as a composer but as a teacher, an organizer of musical happenings. He has also given of his time and energy to many music organizations, and for a number of years, served on the ASCAP board of directors. I was on the board of directors at that time, and I served with Aaron for a number of years, and he was so constructive and had such compassion and so sensitive to the problems that face all his colleagues, he was a great boon and a great help to all of us, and we are very proud to have him as a member to this day.

He is the consummate music creator. His sound is unmistakably his. What better compliment than to hear somebody else's music referred to as "Coplandesque." That is a real distinction to establish a style in which other composers are referred to as sounding like Copland.

In other words, Copland's musical personality and character are unique and immediately recognizable.

Aaron Copland stands tall in American music and has become a classic in his own lifetime. His music is distinctly American, not in a narrow chauvinistic or parochial sense, but in the broad meaning of the word, reflecting the wonderful vitality and humanity of our music vernacular that makes it universal.

I think a lot else has been said before, but I think I speak on behalf of the entire creative community—there is more in the statement, I don't have to read it all.

I speak in behalf of all of us who are concerned with our culture, to say how wonderful it would be were he to receive this recognition, and how wonderful it will be for our country, not only here but in the world, because we are a cultured nation, and we represent great art and great music, and this would be an affirmation of that.

Thank you very much for your time.

Chairman ANNUNZIO. Mr. Gould, we thank you for warm, personalized presentation on behalf of Mr. Copland. The subcommittee appreciates it, and we share with you all of the pleasures and joys that the music has brought to America and to the American people.

Mr. GOULD. Thank you.

Chairman ANNUNZIO. Mr. Hiler?

Mr. HILER. I have no questions, Mr. Chairman.

Chairman ANNUNZIO. Thank you very much.

[Videotape presentation.]

[Applause.]

Chairman ANNUNZIO. On behalf of the subcommittee, I want to express my appreciation to Vic Fazio for having the subcommittee share in some of the beautiful music composed by Mr. Copland. That is one of the advantages we have on this subcommittee. We have entertainment from time to time. [Laughter.]

We can't get to the Kennedy Center, so we try to bring the Kennedy Center to us.

I thank all of you for being here this morning. At least we were able to beat the bells.

Mr. HILER. Yes.

Chairman ANNUNZIO. Thank you.

[Whereupon, the subcommittee was adjourned.]

APPENDIX

TESTIMONY OF CONGRESSMAN VIC FAZIO
ON H.R. 3041
LEGISLATION TO AWARD AARON COPLAND A CONGRESSIONAL GOLD MEDAL
BEFORE THE BANKING, FINANCE, AND URBAN AFFAIRS
SUBCOMMITTEE ON CONSUMER AFFAIRS AND COINAGE
AUGUST 6, 1986

Mr. Chairman, distinguished members of the subcommittee, I appreciate the opportunity to come before you today to testify on behalf of H.R. 3041, legislation to award Aaron Copland a Congressional Gold Medal.

As this subcommittee is well aware, the Congressional Gold Medal recognizes an individual's or group's special contributions in a variety of endeavors. It is the highest expression of national appreciation for distinguished personal achievements which the Congress can bestow.

Congress has chosen to recognize only four composers since the inception of the Congressional Gold Medal in 1776. George M. Cohan received the first gold medal awarded to a composer in 1936 for his patriotic works. In 1954, Irving Berlin received one as well for his patriotic compositions. And just last year, this subcommittee heard testimony and the Congress approved a medal on behalf of George and Ira Gershwin for their special achievements. Consequently, the Congressional Gold Medal is truly a honor which has been reserved for our nation's most distinguished composers.

Aaron Copland is most deserving of this great honor. He has fought from the beginning of his career to establish a truly indigenous American music and has tried to appeal to a wide range of American audiences. Indeed, Copland has been referred to as the "dean of American music" and "the most distinguished American composer of his generation and certainly the most popular." In fact, his compositions have been used on numerous occasions honoring America. A little over a month ago, for example, some of Copland's works were included in the Independence Day celebration concert on the steps of the Capitol.

In addition to his success and achievements as a great American composer, Aaron Copland is also recognized as a distinguished and exceptionally gifted lecturer, author, pianist, and organizer of musical societies. I would now like to take this opportunity to highlight the achievements of Mr. Copland's career.

Aaron Copland was born in Brooklyn, New York on November 14, 1900 to Jewish immigrant parents. His interest in music began early and as a child he studied piano. In 1921, he went to Paris as the first student to enroll in the newly established Conservatoire Americain at Fontainebleau and studied composition and orchestration with Nadia Boulanger, a great organist and teacher at the time.

Returning to the United States with Boulanger in 1924, Copland continued to compose and perform concentrating on a jazz idiom. In the first volume of his autobiography, Copland: 1900 Through 1942, Copland relates that upon his return to the United States, at the premier of his "Symphony for Organ and Orchestra," the conductor, Walter Damrosch of the New York Symphony Orchestra, addressed the audience by stating that if a gifted young man (Copland) could write a symphony such as he did at age 23, then within five years he would be ready to commit murder. The next day, the New York Herald Tribune proclaimed "Young Composer Ready to Commit Murder." Such was Copland's first professional impact on the United States.

In the late 1920s, Copland shifted the focus of his compositions and became active in composing modern music. Later, however, dissatisfied with the relations between the music-loving public and the composer, Copland began another shift by composing music which would readily include the public. Realizing the impact of those who had grown up around the phonograph and radio, Copland began composing works directly for these mediums. The most popular of his compositions for the radio include "Music for the Radio" and "Letter from Home." In short, Copland settled in on a more accessible style.

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In redefining his music, Copland relied to a great extent and sought inspiration from American folk sources -- cowboy songs, New England hymns, and Shaker melodies -- in order to achieve a "homespun musical idiom" that would give his music wider appeal. As a result of the combination of folk melodies and French-inspired orchestration, a truly "American sound" emerged. In choosing these American themes, Copland explains in his autobiography that:

> I never thought about these things at the time, but it must have been partly because I grew up in the Eastern European tradition and there was no novelty to it. Every American boy is fascinated with Cowboys and Indians, and I was no exception. Also, my mother had grown up in the American West. Many artists (writers in particular) have claimed that they work best from their own experiences. But for me it was not necessary to have an experience in order to compose about it. I preferred to imagine being on a horse without actually getting on one.

A number of Copland's most notable works emerged from this "new" style. "Appalachian Spring," a ballet which earned Copland the Pulitzer Prize for Music in 1944 and the New York Music Critics Circle Award as the outstanding theatrical composition of 1944-1945, has been attributed for bringing ballet into the mainstream of American culture. Some of his other popular works for the ballet include "Billy the Kid" and "Rodeo," pieces which embody typically American subjects.

"Fanfare for the Common Man," another of his outstanding and notable pieces, continues to be popular more than 40 years after it was written as a tribute to the "common men" doing much for the war effort during World War II.

Copland has also composed scores for theatrical films which have reached millions of Americans. These works include the themes for "Of Mice and Men," "Our Time," and "The Heiress." His score for "The Heiress" earned him an Academy Award in 1949.

Copland has also composed patriotic pieces, including the popular "Lincoln Portrait." Written as a patriotic tribute during World War II, it utilizes narration with texts arranged by the composer from speeches and letters of Abraham Lincoln and has been translated and distributed worldwide.

In addition to amassing great popular support for the above compositions, Aaron Copland has also received a multitude of honors including a Pulitzer Prize, a New York Music Critics Circle Award, a Gold Medal for Music from the American Academy of Arts and Letters, an Academy Award, and the Presidential Medal of Freedom. He also was the first composer to receive a Guggenheim Fellowship for his work.

Most recently, Aaron Copland was awarded the National Medal of Arts, which is given by the president to eminent American artists and patrons of the arts. In its second year of existence, this award has been referred to as "a sort of American equivalent of British knighthoods, or, more properly, of the royal honors list." It is given as an indication that the arts are an important part of our society and as such, should be recognized by the president.

In addition to his major accomplishments as a composer, Copland has also lectured and taught musical composition. He has directed programs at Tanglewood and has served as a mentor for a number of younger composers, including Leonard Bernstein. He has also conducted some of the nation's finest orchestras, including the New York Philharmonic.

Copland's works have also amassed broad support outside of the United States and have been performed by major orchestras in Latin America and Europe. Furthermore, on several occasions, his compositions have been chosen to represent the U.S. at international festivals.

Although Aaron Copland has received both critical and popular acclaim for his compositions and musical endeavors, he has not received the

Congressional Gold Medal. In fact, it is the one great honor, which should he receive, would be the pinnacle of a long and glorious career in furthering American musical composition. It would be in a sense, well deserved recognition for all of Mr. Copland's contributions to American music.

I am not alone in my efforts on behalf of Aaron Copland. More than half of my colleagues in the House of Representatives are cosponsors of this legislation to award Mr. Copland a Congressional Gold Medal. Furthermore, the awarding of the medal will be achieved at no cost to the taxpayers. The $18,000 appropriation required by the legislation will be recouped through the sale of gold medal duplicates. Therefore, in light of Aaron Copland's accomplishments and the enormous contribution he has made to American music, I believe Aaron Copland is deserving of a Congressional Gold Medal, and I urge the subcommittee to adopt the legislation.

Thank you.

NATIONAL ENDOWMENT FOR THE ARTS
FRANK HODSOLL, CHAIRMAN

Statement of

Frank Hodsoll
Chairman, National Endowment for the Arts
Chairman, National Council on the Arts

Hearing
Before the
Subcommittee on Consumer Affairs and Coinage
of the
Committee on Banking, Finance and Urban Affairs

August 6, 1986

1100 PENNSYLVANIA AVENUE, N.W. WASHINGTON, D.C. 20506. 202 682 5400

Mr. Chairman, it is a great pleasure to testify this morning, as Chairman of the National Endowment for the Arts, in support of HR 3041 which proposes to award our greatest American composer, Aaron Copland, a Congressional Gold Medal.

The story of Aaron Copland is inseparable from that of the art of this century. From the time of his emergence in the early Twenties, Aaron Copland has been a creative genius of international dimension. He has won a Pulitzer Prize for Music, an Academy Award, the first Guggenheim Fellowship awarded to a composer, a Gold Medal for Music from the American Academy of Arts & Letters, a Presidential Medal of Freedom -- and just three weeks ago President Reagan conferred on him the National Medal of Arts.

For two generations Aaron Copland has been at the center of American music. Nurtured by his great teacher, Nadia Boulanger, -- and influenced by the convention-breaking work of Stravinsky, Schoenberg, Prokofiev and Bartok -- Copland's Symphony for Organ and Orchestra, performed in 1925 in New York and Boston, launched the young composer in this country on an extraordinary career. 1925 also marked the beginning of Copland's many years of collaboration with Serge Koussevitzky, the great Russian conductor of the Boston Symphony.

Not long thereafter, Copland produced his Music for the Theatre, Concerto for Piano and Orchestra, and Symphonic Ode, which adapted the unique rhythms of American jazz to advanced concert forms in a way that had no precedent. As music critic (and

National Council on the Arts member) Samuel Lipman has said, "these jazz works represented Copland's first attempt to write a music of what he has called 'conscious Americanism'".

Copland's 1930 The Piano Variations evoked, again in Lipman's words, "steel girders and the skyscraper" and "the world of the young industrial giant". This theme was also reflected in Copland's Statements and the Short Symphony.

In the later Thirties, Copland's El Salon Mexico and other works provided a formative influence on American lighter classical music -- a "popular serious music" which would appeal to a "conventional concert-going public". It was these works which led to Copland's extraordinary collaborations in the newly emerging world of American dance -- with such great figures as Lincoln Kirstein, Agnes de Mille and Martha Graham. Copland's three major repertory ballets -- Billy the Kid (1938), Rodeo (1942), and Appalachian Spring (1944) -- belong to this period. So do his most brilliant works of music for film -- Of Mice and Men (1939), Our Town (1940), and North Star (1943).

The single work for which Copland perhaps is best known is the Lincoln Portrait, which like another major patriotic work of his -- Fanfare for the Common Man -- was completed in 1942. This 13-minute work blends Copland's music with the words of Lincoln -- which in Copland's view are "the best this nation has ever heard to express patriotism and humanity". These are true

American classics, which recover and celebrate that which is most noble in the American heritage.

Aaron Copland is not only a very great composer; he is also a distinguished and enormously influential teacher, critic, author, and conductor. The same keen attention to the development of young talent, which he received from Nadia Boulanger in Paris long ago, has been showered by Copland on more than a generation of aspiring American musicians. One thinks of Leonard Bernstein, Ned Rorem, David Diamond, Roy Harris, Lukas Foss, and Jacob Druckman. One thinks also of his Charles Eliot Norton Lectures at Harvard later published as Music and the Imagination; his influential music-appreciation text What to Listen for in Music; his history of modern music, The New Music; and his occasional writings, collected in Copland on Music. These are wonderful works that enrich us all in the understanding of music.

Aaron Copland's leadership at Yaddo, The MacDowell Colony and Tanglewood has been crucial to their flourishing. He has extended the appreciation for distinctively American music in Europe and Latin America. We at the Arts Endowment are especially in his debt, for in 1967 Copland became the chairman of the first panel of our Music Program.

How ironic -- and appropriate -- it is that this son of Lithuanian Jewish immigrants has been primarily responsible for giving definition to American music. In this, his achievement goes to

the heart of the American experience. It has been rightly said that, "What Babe Ruth did for baseball, Copland did for American music". As Sam Lipman puts it, Aaron Copland "will be mentioned first in the annals of American music, and if only one person is to be mentioned, it's Copland. . . . Copland sounds like American music, and music that is felt to be American sounds like Copland."

Mr. Chairman, let me close by quoting the tribute expressed by Leonard Bernstein on the occasion of Aaron Copland's 70th birthday. Bernstein, so closely associated with Copland over the years, said that Aaron Copland "has already taken his place in history as a composer of supreme quality, of sensibility and vigor; a pioneer, a craftsman, a lofty thinker, a man with the great old-fashioned virtues of diligence, refinement, care and commitment; a man of moderation, youthfulness; homespun, sweet-tempered, giggly, modest, helpful, wise, Lincolnesque; the ideal blend of simplicity and sophistication; the Dean of American Music; the practical poet, the stern philosopher, the cheerful Spartan -- good God, what's there left to say?"

Mr. Chairman, I commend this Subcommittee, and the co-sponsors of HR 3041, for seeking to accord Aaron Copland this high Congressional honor.

Thank you.

Statement of

Morton Gould, President

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND

PUBLISHERS (ASCAP)

to

U.S. House Banking, Finance and Urban Affairs

Subcommittee on Consumer Affairs and Coinage

H.R. 3041 -- August 6, 1986

One of the important names in my growing up years was Aaron Copland. At that time he was already a kind of "father figure."

He was not only active as a composer, but he was also involved with his younger colleagues as a teacher and as a mover in the musical scene of that time.

He never stopped being involved.

In the early days he represented the avant garde. He established musical bridgeheads that have obviously stood the test of time and opened creative paths for others to travel.

He instigated and stimulated - not only as a composer - but as a teacher, author, and organizer of musical happenings. He has also given of his time and energy to many music organizations and for a number of years served on the ASCAP Board of Directors.

But Copland is first and foremost the consummate music creator. His sound is unmistakeably his. And what better compliment than to hear somebody else's music referred to as Coplandesque! In other words, Copland's musical personality and character are unique and immediately recognizeable.

Aaron Copland stands tall in American music and has become a classic in his own lifetime.

His music is distinctively American - not in a narrow, chauvinistic or parochial sense, but in the broad meaning of the word - reflecting the wonderful vitality and humanity of our musical vernacular that makes it universal.

All one has to do is to list some of the titles: "Fanfare For The Common Man;" "Lincoln Portrait;" "Appalachian Spring;" "Billy the Kid;" "Rodeo" and "El Salon Mexico." These works alone merit the highest honor. But this is only a part of what Copland has given all of us.

Aaron Copland has become part of the musical face of our country. His artistic and personal integrity have deservedly brought him worldwide recognition and honors.

Personally, I have listened to Aaron's music; I have performed it; I have conducted it; I have recorded it; and I have admired it.

I know I speak on behalf of the entire creative community in urging this Committee to recognize the enormous contributions of this extraordinary American citizen by awarding him the precious distinction of the Congressional Gold Medal.

I wish to express my appreciation to Congressman Fazio for initiating this legislation, and for affording me the opportunity to appear before ths eminent Committee.

Morton Gould

President, ASCAP

Statement of Rep. Toby Roth
H.R. 5236 -- Congressional Gold Medal Act

I want to commend you, Mr. Chairman, for introducing this legislation to hopefully restore a little order and common sense to the business of dispensing Congressional Gold Medals. I also want to commend the ranking member, Mr. Hiler, for his contributions to the legislation.

I recall that during our recent hearing on the Mint Authorization, Mr. Hiler raised some concerns about the costs of the gold medal program. This legislation addresses some of those concerns. Some of the guidelines established in Section 4 of the bill concerning the size of the medal and a standard reverse are necessary to protecting the taxpayer's interest.

Mr. Chairman, a couple of months ago, this committee went through an extremely unpleasant experience with a gold medal bill. Many peoples' motivations were questioned unfairly, and I am sure many bad feelings remain.

H.R. 5236 would establish some fairly rigid standards for determining eligibility for gold medal awards. The purpose of this program must be more than just awarding gold medals to people whose supporters can muster 218 House cosponsors.

Certainly, Aaron Copland's achievements merit this type of recognition. So, too, do others we have so honored in this Congress. But frankly, I think we have to draw the line somewhere, and this legislation does that.

My reading of the legislation would indicate that there are five specific criteria for eligibility, and all five criteria would have to be met. Those criteria are reasonably rigid, and it is my hope that a vigorous enforcement of them would prevent occurrences like the latest debacle.

Again, I want to commend the sponsors of this legislation, and I urge its adoption.

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Congress of the United States
Congressional Arts Caucus
Washington, D.C. 20515

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Rhoda Glickman
Executive Director

Terri Cornwell
Legislative Director

August 6, 1986

Hon. Frank Annunzio
Chairman
Subcommittee on Consumer Affairs and Coinage
A212 HOB Annex I
Washington, D.C. 20515

Dear Mr. Chairman:

As Chairman and Vice-Chairman of the Congressional Arts Caucus, we are writing to urge you and the Members of the Banking, Finance, and Urban Affairs Subcommittee on Consumer Affairs and Coinage to grant Aaron Copland the Congressional Gold Medal for his contributions to American music. Aaron Copland has distinguished himself as one of this century's foremost composers of American music. His musical outpouring includes three symphonies, concertos for piano and clarinet, piano and chamber music, and works for the stage and film.

Through his major works, and in particular his ballets, Copland has constantly reminded us of the ethnic richness of American culture. He is considered by many to be one of the most important composers of our century -- both historically and culturally. In a seventieth-birthday tribute to Aaron Copland, Leonard Bernstein described his music as "contain(ing) a rare combination of spontaneity and care; his creative material is purely instinctive and his crafting of it is extremely professional. Unlike much of the past decade's transient works, (Copland's) music has always contained the basic values of art...".

From 1936 to 1950, Mr. Copland created many of his acclaimed works which incorporate American folk melodies and reflect both our historical and cultural heritage. In his ballet, Billy The Kid (1938), Copland sets the story of the legendary William H. Bonney to a high-spirited musical score which evokes a sense of nostalgia for the Old West. Copland also recalls this Western theme in his ballet, Rodeo (1942) which contains a number of popular American folk songs. Finally, Appalachian Spring (1944), for which he won the Pulitzer Prize, captures the true spirit

of Pioneer days and the American frontier. We are reminded of a bygone era when the pioneers rallied together with strength and enthusiasm to settle the lands which we inhabit today.

Mr. Copland has received many honors in recognition of his musical genius and representation of the distinctive qualities of American life. He has become a highly honored composer, receiving the Presidential Medal of Freedom in 1954. This award was preceded by the Gold Medal of the Academy of Arts and Letters (1956), an Oscar (for The Heiress) in 1950, the award of the New York Critics' Circle in 1945, and the 1944 Pulitzer Prize for Music. He has also received a dozen honorary doctorates. Among them are Princeton (1956), Oberlin (1958), Harvard (1961), and Columbia (1971).

Again, we would like to encourage you and the Subcommittee on Consumer Affairs and Coinage to recognize the significant contribution Aaron Copland has made not only to the twentieth-century American music repertory, but also to the annals of America's cultural and historical heritage. We praise Mr. Copland's ability to capture the essence of American ideals and spirit in all of his musical forms.

Sincerely,

THOMAS J. DOWNEY
Chairman

JAMES M. JEFFORDS
Vice-Chairman

BOOSEY & HAWKES
BOOSEY & HAWKES, INC.
24 West 57th Street, New York, N.Y. 10019-3977
212-757-3332 Telex: 6502429407MCI

August 4, 1986

The Honorable Vic Fazio
2433 Rayburn House Office Bldg.
Washington, D.C. 20512

Dear Congressman Fazio,

We are delighted to learn of your proposal to secure the award of a Congressional Gold Medal to Aaron Copland.

There cannot be any doubt as to the magnitude of Aaron Copland's contribution to American culture. In fact, he may well be the single most influential figure in the development of American music in the twentieth century. His own compositions have become staples of the classical music repertory throughout the world, but Mr. Copland's contribution goes beyond the brilliant works he created. Throughout his career, he has given generously of himself as an advocate and advisor to other composers and performers, and an ambassador to the world through his conducting, lecturing and writings.

This firm has been Mr. Copland's publisher for more than forty years, and we know firsthand of his unceasing efforts as a creator and champion of American music. We offer our wholehearted support for your proposed legislation, and trust that your colleagues in Congress will approve this richly deserved tribute to Aaron Copland at the earliest possible moment.

Sincerely yours,

BOOSEY & HAWKES, INC.

James M. Kendrick /lag

James M. Kendrick
Chief Executive Officer

JMK/lag

western union **Telegram**

AUG 05 1986

▶ REP VIC FAZIO, DLR
2433 RAYBURN BLDG
WASHINGTON DC 20515

DEAR CONGRESSMAN FAZIO

AARON COPLAND IS THE DEAN OF AMERICAN COMPOSERS. A GREAT ARTIST, AND AN EXAMPLE OF THE BEST IN AMERICA. CONGRESS WOULD HONOR ITSELF WERE IT TO AWARD ITS GOLD MEDAL TO HIM.
LEONARD BERNSTEIN

<<MINNA LADERMAN DANIEL<EDITOR O
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AUG 05 1986

CONGRESSMAN VIC FAZIO
2433 RAYBURN HOUSE BLDG
WASHINGTON DC 20512

STRONGLY SUPPORT BILL AWARDING CONGRESSIONAL MEDAL TO AARON COPLAND INTERNATIONALLY FAMOUS FOR HIS OWN WORK BUT ALSO FOR HIS CONTRIBUTION FOR DEVELOPMENT OF MUSIC BY HIS FELLOW AMERICANS

MINNA LADERMAN DANIEL
EDITOR OF MAGAZINE MODERN MUSIC

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CONGRESSMAN FRANK ANNUNZIO
SUB-COMMITTEE ON CONSUMER AFFAIRS & COINAGE
ROOM 2222 RAYBURN BUILDING
WASHINGTON DC 20515

AUG 6 1986.

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS HAS ASKED ME TO SUPPORT THE NOMINATION OF AARON COPELAND FOR THE CONGRESSIONAL MEDAL OF HONOR. I AM DELIGHTED TO BE ABLE TO SHARE MY GREAT AFFECTION AND ADMIRATION FOR THIS DEAN OF AMERICAN COMPOSERS, THOSE WHO WRITE HISTORY OF THE ARTS HAVE SAID THAT AARON COPELAND DID MORE THAN ANY OTHER MAN TO CREATE AND REFINE THE MUSICAL STYLE NOW KNOWN THE WORLD OVER AS "AMERICAN", BY DOING SO HE ALSO CREATED A NEW MUSICAL ENVIRONMENT FOR THE UNITED STATES, AN ENVIRONMENRT THAT NOW PLAYS ITS PART IN SHAPING SUCCEEDING GENERATIONS OF COMPOSERS. AARON COPELAND HAS NOT JUST DEVELOPED A STYLE FOR HIMSELF; HE HAS CREATED A MUSICAL LEGACY THAT WILL CONTINUE TO ENRICH OTHERS AS LONG AS THIS COUNTRY ENDURES. IT IS MY INTENSE HOPE THAT YOU WILL INDEED BESTOW THIS MEDAL OF HONOR ON ONE WHO HAS HIMSELF BROUGHT SO MUCH HONOR TO THIS COUNTRY AND TO HIS ART.

~~MSTISLAV ROSTROPOVICH~~
MUSIC DIRECTOR
NATIONAL SYMPHONY ORCHESTRA